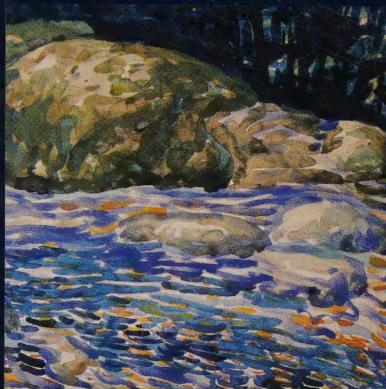


AMERICAN PAINTINGS



OWEN GALLERY



FRANK W. BENSON

THOMAS HART BENTON

OSCAR BLUEMNER

WILLIAM BRADFORD

FREDERICK A. BRIDGMAN

FRANK DUVECK

WILLIAM GLACKENS

SAMUEL HALPERT

WILSON IRVINE

LEON KROLL

YASUO KUNIYOSHI

GEORGE LUKS

JOHN MARIN

REGINALD MARSH

ALFRED MAURER

GRANDMA MOSES

GUY PÈNE DU BOIS

LILLA CABOT PERRY

MAURICE PRENDERGAST

JOHN SINGER SARGENT

BEN SHAHN

EVERETT SHINN

RAPHAEL SOYER

ANDREW WYETH

AMERICAN PAINTINGS



OWEN GALLERY

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FOREWORD

As we usher in a new season with this exhibition, we are also pleased to celebrate a significant milestone in our history: the twentieth anniversary of Owen Gallery. In these twenty years, the gallery has featured numerous exhibitions and continues to expand into a premier gallery of American art. Of course, the enthusiasm of presenting an exhibition never fades and this season we are proud to reflect upon our two decades of work with American paintings from the late 19th and early 20th centuries.

At the gallery's foundation is our ongoing work with the group of artists known as The Eight. Our continuous dedication has culminated in four important exhibitions on The Eight which have afforded us the opportunity to showcase some of the great paintings of the period. Our close relationship with the work of these remarkable artists has been furthered with single-artist exhibitions on Everett Shinn, William Glackens, George Luks and Robert Henri.

While our extensive work with The Eight has been gratifying, we are also proud of our diverse group of notable exhibitions ranging from *Theodore Robinson* and *Thomas Hart Benton* to *American Modern* and *American Impressionism*. It is befitting that we mark the twentieth anniversary of the gallery with an exhibition that highlights several important periods and touches upon the diversity of American artists whose works we handle.

As this exhibition marks the gallery's twentieth year, on personal note, it also commemorates my nearly thirty years of work in the fine arts. Having started my career at Sotheby's, I was rewarded with a great knowledge of many areas of fine art and was instilled with a desire to succeed on my own. Owen Gallery established the beginning of my focus on American paintings and my passion for this art continues to this day. I am proud to have played a continuing role in the scholarship and presentation of American art while contributing to the growth of the American art community

Michael Owen

WILLIAM BRADFORD

1823–1892

Ships off the Labrador Coast

Signed l.r.

Oil on canvas

12 x 20 inches

Provenance

Estate of Carl S. Dentzel, California, c. 1960s

Laguna Art Museum, California

Private collection, Texas



FREDERICK ARTHUR BRIDGMAN

1847–1928

Edge of Sea at Beaulieu, c. 1880s

Signed and inscribed “Beaulieu,” l.r.

Oil on canvas

19¼ x 28¾ inches

Provenance

Private collection, France

A label affixed to the painting's reverse reads as follows:

Envoi a la societe des beaux arts de Nice [*From the Societe des Beaux Arts, Nice*]

Nom: F. A. Bridgman

Section: Peinture [*painting*]

Sujet: Les rochers de Beaulieu [*The rocks of Beaulieu*]





FRANK DUENECK

1848–1919

Chioggia Fisherman, c. 1894

Titled on the stretcher

Oil on canvas

22 x 16 inches

Provenance: Estate of the artist; Frank B. Duveneck, the artist's son; Frances Duveneck, the artist's grandson; Thence by descent to private collection, California



FRANK DUENECK

1848–1919

Rocky Coast, c. 1916

Oil on canvas
12 x 18 inches

Provenance: Estate of the artist; Frank B. Duveneck, the artist's son; Frances Duveneck, the artist's grandson; Thence by descent to private collection, California

FRANK DUENECK

1848–1919

Tuscan Hills, c. 1886

Oil on canvas
22¾ x 31½ inches

Provenance

Estate of the artist
Frank B. Dueneck, the artist's son
Elizabeth Dueneck Dana, the artist's granddaughter
Thence by descent to private collection, California

Exhibition

San Francisco, California, Fine Arts Museums of San Francisco, "Talent of the Brush: Fourteen Paintings by Frank Dueneck," October 18, 1986 – February 1, 1987
New York, Chapellier Gallery, "Frank Dueneck," 1972

Literature

Francis Bilodeau, *Frank Dueneck* (Exh. cat., New York: Chapellier Gallery, 1972), no. 59, illus.
Robert Neuhaus, *Unsuspected Genius: The Art and Life of Frank Dueneck* (San Francisco, Bedford Press: 1987), pp. 66, 134, illus.



EVERETT SHINN

1876–1953

The Geese, 1898

Signed l.l.

Pastel on paper

16 x 24½ inches

Provenance

Private collection, Connecticut

Literature

Edith de Shazo, *Everett Shinn: A Figure in His Time* (New York: Clarkson N. Potter, 1974), pp. 37, 39

Exhibition

Philadelphia, Pennsylvania Academy of Fine Arts, *Exhibition of Pastels by Everett Shinn*, January – February 1899, no. 24

New York, Boussod, Valadon & Company, *Exhibition of Pastels by Everett Shinn*, February 26 – April 4, 1900, no. 24



FRANK WESTON BENSON

1862–1951

Coastal View with Sailboats, 1922

Signed and dated, l.l.

Watercolor on paper

14½ x 20 inches

Provenance

Private collection



MAURICE PRENDERGAST

1859–1924

Seashore and Castle, c. 1909

Signed l.l. on recto

Also inscribed on stretcher “Seashore, Castle on reverse side / Prendergast 1909”

A double-sided painting

Oil on panel

11 x 15 inches

Provenance

The artist

Charles Prendergast (the artist's brother), 1924

Mrs. Charles Prendergast, 1948

Margaret Conner, Norristown, Pennsylvania

Bequeathed to Chestnut Hill College, Philadelphia, 1966

Literature

Alumnae Bulletin, Chestnut Hill College, December 1966, illus. on cover

Carol Clark, Nancy Mowll Mathews and Gwendolyn Owens, *Maurice Brazil*

Prendergast, Charles Prendergast: A Catalogue Raisonné (Williamstown, Massachusetts:

Williams College Museum of Art, 1990), p. 267, no. 280, illus.

Also inscribed on the stretcher: “To Margaret Conner, Sept. 5, 1965 from Mrs. Eugenie Prendergast”.



JOHN SINGER SARGENT

1856–1925

Corfu, c. 1909

Watercolor and pencil on paper
14 x 20 inches

Provenance

Miss Emily Sargent, the artist's sister
Agnew's, London
The Milch Galleries, New York
Mr. and Mrs. Meyer Potamkin, New York, 1964
Sotheby's, New York, May 2003
Private collection, New York
Sotheby's, New York, December 2004
Private collection, New York

Exhibition

London, England, Royal Academy of Arts, *Exhibition of the Works of the late John Singer Sargent, R.A., Winter Exhibition*, 1926, no. 548
Harrisburg, Pennsylvania, William Penn Memorial Museum, *An Alumnus Salutes Dickinson College 200th Anniversary (From the Collection of Meyer and Vivian Potamkin)*, November 1972 – January 1973, no. 133
Philadelphia, Pennsylvania, Pennsylvania Academy of Fine Arts, *American Art from the Collection of Vivian and Meyer P. Potamkin*, June – October 1989, p. 13
Philadelphia, Pennsylvania, *American Watercolors at the Pennsylvania Academy*, October 2000 – January 2001

Literature

W.H. Downes, *John S. Sargent*, Boston, Massachusetts, 1926, p. 234
C.M. Mount, *John Singer Sargent: A Biography*, New York, 1969, p. 474
R. Rice, "Made in the USA," *Philadelphia City Paper*, June 23, 1989, p. 9



WILLIAM GLACKENS

1870–1938

Samois sur Seine, 1925

Titled and initialed on reverse
Oil on canvasboard
12 x 16 inches

Provenance

Estate of the artist
Ira Glackens, the artist's son
Dr. and Mrs. Vincent J. Gregorio, South Carolina
Owen Gallery, New York, 1995
Private collection, New Jersey

Exhibition

New York, Owen Gallery, *William Glackens: Member of The Eight and American Impressionist*, February 1 – March 31, 1995





WILLIAM GLACKENS

1870–1938

Lenna with Green Tie, c. 1914

Oil on canvas

24 x 18 inches

Provenance

Estate of Ira Glackens (the artist's son)

Sansom Foundation, Ft. Lauderdale, Florida

Also signed "W. Glackens" and titled on a label affixed to the reverse by Ira Glackens.

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WILLIAM GLACKENS

1870–1938

New Hampshire Woods

Oil on canvas
18 x 24 inches

Provenance: Estate of Ira Glackens (the artist's son); Sansom Foundation,
Ft. Lauderdale, Florida

Also signed "W. Glackens" and titled on a label affixed to the reverse by Ira Glackens.



WILSON HENRY IRVINE

1869–1936

Springtime, Connecticut Valley

Signed l.l.

Oil on canvas

24¼ x 27 inches

Provenance: Private collection, New York

LILLA CABOT PERRY

1848–1933

Suruga Bay, Azaleas, c. 1898–1901

Signed l.l.

Also signed and titled by artist on paper affixed to the stretcher

Oil on canvas

17½ x 21½ inches

Provenance

Vose Galleries, Boston

Private collection, Dallas



Lilla Lebot Perry

LEON KROLL

1884–1974

Riverside Drive – Cutting Ice, 1919

Signed and dated, l.r.

Oil on canvas

48 x 36 inches

Provenance

Bernard Danenberg Galleries, Inc., New York

Private collection, New York, since 1970

Exhibition

New York, Bernard Danenberg Galleries, Inc., *Leon Kroll: The Rediscovered Years*,
November 10 – November 28, 1970, no. 43, illus.



LEON KROLL

1884–1974

Queensboro Bridge, 1919

Signed and dated, l.r.

Oil on canvas

34 x 40 inches

Provenance

Estate of the artist

ACA Galleries, New York

Private collection, New York, since 1988



LEON KROLL

1884–1974

Young Robert Rogers Playing the Piano

Signed l.r.

Oil on canvas

26 x 29 inches

Provenance

The artist

Thence by descent to his nephew

Private collection, Chicago

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GEORGE LUKS

1866–1933

Rapids, 1919

Signed l.l.

Watercolor on paper

14 x 20½ inches

Provenance

Harrison Tweed, New York

Thence by descent to private collection, California

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REGINALD MARSH

1898–1954

Barber Shop and Steam Heat Shower, 1946

Signed and dated, l.r.
Chinese ink and pencil on paper
22 x 30 inches

Provenance

The artist
Senator William Benton Collection
Estate of Senator William Benton
John H. Benton Collection
John H. Benton Trust, New York

Exhibition

Tucson, University of Arizona Museum of Art, *East Side, West Side, All Around the Town: Reginald Marsh Retrospective*, March 9 – April 6, 1969
New York, Nassau County Museum of Art, *Reginald Marsh*, February 19 – May 13, 2006, no. 25, illus.



REGINALD MARSH

1898–1954

Girl Bicyclist, 1951

Signed and dated, l.r.
Tempera on masonite
40 x 16 inches

Provenance

The artist
Senator William Benton Collection
Thence by descent in the Benton family

Exhibition

New York, The Whitney Museum of American Art, *Reginald Marsh*, September 21 – November 6, 1955, no. 37 (This exhibition also traveled to The Columbus Gallery of Fine Arts, The Detroit Institute of Fine Arts, City Art Museum of St. Louis, Dallas Museum of Fine Arts, Los Angeles County Museum, Santa Barbara Museum of Art, and San Francisco Museum of Art)

Storrs, Connecticut, School of Fine Arts, University of Connecticut, n.d.

Tucson, Arizona, University of Arizona Museum of Art, *East Side, West Side, All Around the Town: Reginald Marsh Retrospective*, March 9 – April 6, 1969

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SAMUEL HALPERT

1883–1965

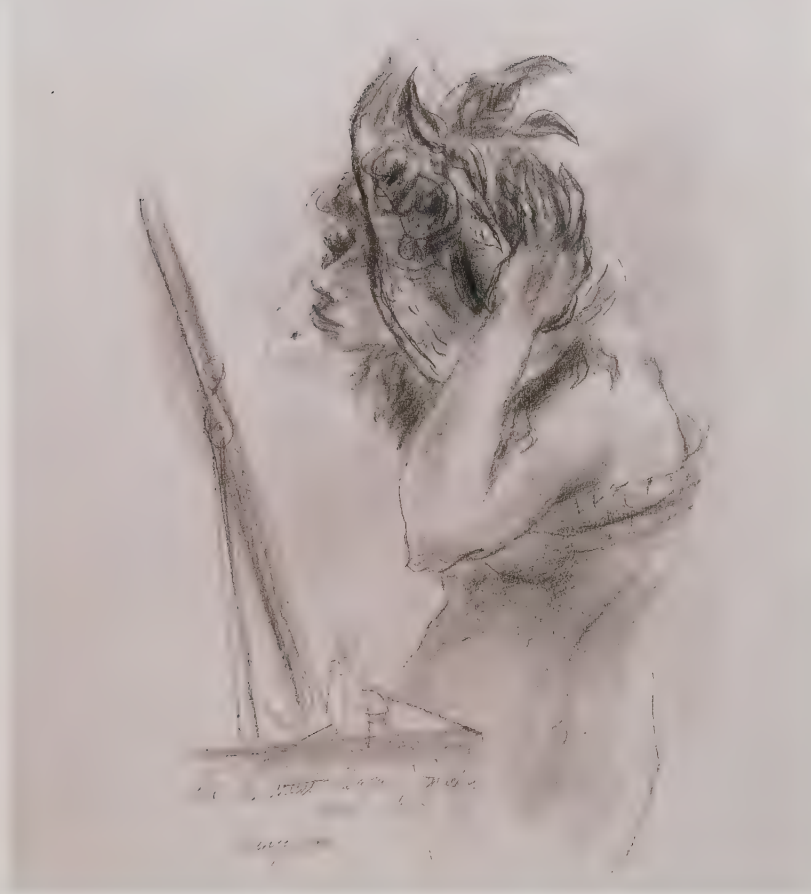
View from My Window, 1918

Signed and dated, l.r.

Oil on canvas

24 x 20 inches

Provenance: Leon Kroll, New York; To his nephew, Mark Pergament, New Orleans;
To his niece, Jill Zwart, New Orleans; Private collection, New York



YASUO KUNIYOSHI

1889–1953

Girl Trying on Hat, March 1944

Signed, dated and inscribed, "For the Artists League of America," l.l.

Pencil on paper

18 x 13 inches

Provenance: Private collection, New York

Exhibition: Tokyo, Japan, Tokyo Metropolitan Teien Art Museum, *Japanese and Japanese American Painters in the United States: A Half Century of Hope and Suffering, 1896–1945*, August 12–October 1, 1995, no. 71

RAPHAEL SOYER

1899–1987

Model Standing in Front of a Bookcase, c. 1938

Signed l.r.

Oil on canvas

36 x 28 inches

Provenance

ACA Galleries, New York

Christie's, New York, 1984

Private collection, New York

23



MARSDEN HARTLEY

1877–1943

Mountains, No. 19, 1930

Oil on board
36 x 33 inches

Provenance

Private collection
Private collection, Texas

Exhibition

Yonkers, New York, Hudson River Museum, *Art in Westchester From Private Collections*,
September 28 – November 2, 1969

New York, Whitney Museum of American Art (traveling exhibition), March 5 – May
25, 1980, no. 61

Literature

Barbara Haskell, *Marsden Hartley* (Exh. cat., New York, 1980), p. 91, illus.

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JOHN MARIN

1870–1953

The Harbor I, Deer Isle, Maine Series, 1927

Signed and dated, l.r.

Watercolor on paper

16¾ x 22 inches

Provenance

An American Place, New York

The Downtown Gallery, New York, no. 27-12

Fairweather-Harding Gallery

International Minerals and Chemical Corporation, Skokie, Illinois

Forum Gallery, New York

Gerald Peters Gallery, New York

Private collection, New York

Exhibition

New York, Whitney Museum of American Art, *Abstract Painting in America*, 1935, no. 74

Literature

Reich, Sheldon, John Marin: *A Stylistic Analysis and Catalogue Raisonne* (Tucson: The University of Arizona Press, 1970), p. 584, no. 27.40

American Art Research Council, no. 162



ALFRED MAURER

1868–1932

Two Girls, c. 1920s

Signed u.r.

Oil on linen mounted to gessoed board

30 x 20 inches

Provenance

Erhard Weyhe Gallery, New York

William and Mary Lincer, New York

Thence by descent to private collection, New York

Exhibition

New York, Whitney Museum of American Art, *Pioneers of American Art*

New York, College Art Association, no. 55-2(?)

Also inscribed on the reverse of the board, "Baker 2457-A".

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GUY PÈNE DU BOIS

1884–1958

Before the Ride (Beatrice Hall), 1936

Signed and dated, l.r.

Oil on canvas

20 x 16 inches

Provenance

Mrs. Beatrice Hall (friend of the artist)

Private collection, Seattle, Washington

Exhibition

New York, James Graham & Sons, *Guy Pène du Bois: Return to America*, May 7 – June 13, 1998, no. 3





OSCAR BLUEMNER

1867–1938

Blue Space (Pond & Oak), 1924

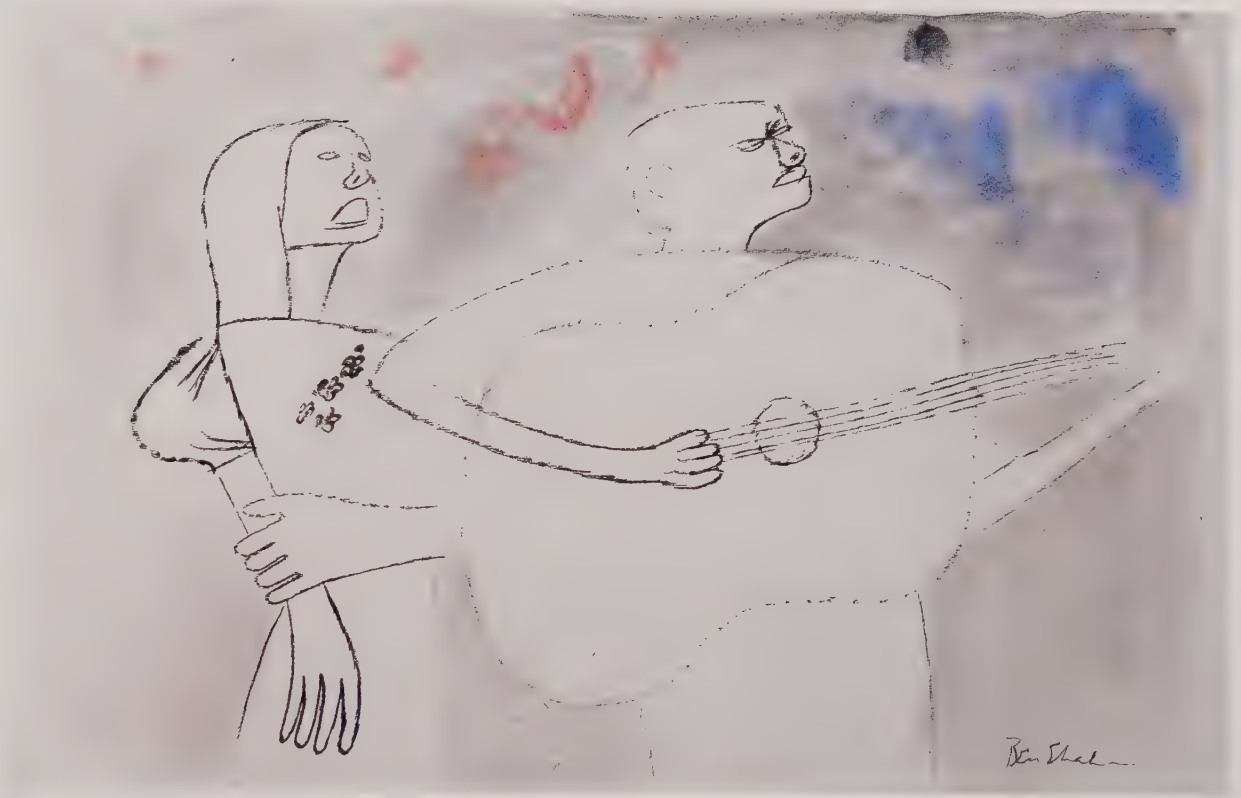
Signed l.l.

Also signed and titled on reverse

Watercolor on paper

9½ x 12½ inches

Provenance: The artist; Estate of the artist; James Graham & Sons Gallery, New York;
Bernard Danenberg Galleries, New York; Private collection, New Jersey



BEN SHAHN

1898–1969

Love Song

Signed l.r.

Watercolor on paper

18 x 11½ inches

Provenance: Private collection, New York

BEN SHAHN

1898–1969

Desolation, 1961

Signed l.r.
Gouache on paper
20 x 26 inches

Provenance

Kennedy Galleries, New York
Terry Dintenfass, Inc., New York
Private collection, New York

Literature

Bernarda Bryson Shahn, *Ben Shahn* (New York: Harry N. Abrams, 1972), pp. 48, 55, illus.
Susan Chevlowe, *Common Man Mythic Vision: The Paintings of Ben Shahn* (New York: The Jewish Museum and Princeton University Press, 1998), pp. 77-78, illus.

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THOMAS HART BENTON

1889–1975

Still Life with Flowers and Fruit, 1948

Signed and dated, l.r.

Oil and tempera on panel

29½ x 16¼ inches

Provenance

Private collection, Kansas City (acquired from the artist)

Thence by descent to private collection, Maryland

Private collection, Cincinnati, Ohio

TH
1948



ANNA MARY ROBERTSON “GRANDMA” MOSES

1860–1961

The Church in the Hills, July 27, 1944

Signed l.r.

Also inscribed with title and date on artist's label on reverse

Oil on masonite

19½ x 25¼ inches

Provenance

American British Art Center, New York

James Vigeveno Galleries, Los Angeles

Stuart Denenberg, San Francisco

Shaklee Corporation, San Francisco, since 1984

Literature

Otto Kallir, *Grandma Moses* (New York: Harry N. Abrams, Inc., 1973), p. 294, no. 406

The artist recorded this painting on page 31 in her record book.

24



MOSEY

ANDREW WYETH

b. 1917

Backwater, 1982

Signed l.l.

Watercolor on paper

20¼ x 28 inches

Provenance

Coe Kerr Gallery, New York

Shaklee Corporation, San Francisco, since 1983

Exhibition

Coe Kerr Gallery, New York, 1983

Literature

Beth Venn and Adam D. Weinberg, *Unknown Terrain: The Landscapes of Andrew Wyeth*, (New York: Whitney Museum of American Art/Harry N. Abrams, Inc., 1998), p. 44, no. 29, illus.



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